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THE HOMESTEAD
By Joseph Jefferson



BRUSH AND PENCIL

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CONSTRUCTION, BASKETS, NORMAL COURSE
Chicago Academy of Fine Arts

EXHIBITIONS—PAST AND TO COME

The galleries of the Pennsylvania Academy of Fine Arts were wholly rearranged for the Summer. Two loan collections were placed on view. In Gallery A were installed thirty-seven works from the collection of George Woodward, including "Spring Mood," by George Sauter; Leonard Ochtman's "Connecticut Hills," and "Indian and Lily," by George De Forest Brush. In the Woodward collection, also, are a number of early French and German paintings of higher quality than are usually found in private collections in this country. In Gallery K was placed a group of paintings, thirty-five in number, selected from the well-known collection of Peter A. Schemm, with the general idea of supplementing the Academy's own examples of American painters. They include canvases by W. L. Sonntag, John F. Kensett, A. H. Wyant, Warren C. Briggs, George Inness, William Bliss Baker, Dennis M. Bunker, and George H. Smillie. In the Schemm collection, also, are some fine examples of the German school,



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By Ray Boynton

Chicago Academy of Fine Arts

notably "Return of the Flock," by F. Ter Meulen; "Highland Farm," by Theodore De Bock; "Near Oban, Scotland," by Paul Weber; "Mother and Child," by Franz von Lenbach, and "The Canary Bird Seller," by Carl Boker.

✿ The Pennsylvania Academy of Fine Arts and the T-Square Club of Philadelphia will hold a joint exhibition in the galleries of the Academy next December. The exhibition will cover the field of architecture and the allied arts, "in the broadest sense," according to the circular announcing the show. The department of mural painting will be conducted with the co-operation of the National Society of Mural Painters, and the department of architectural sculpture with the co-operation of the National Sculpture Society. The American So-

cietly of Landscape Artists will aid in organizing the landscape architecture exhibition. It is announced that the juries of selection will admit only works of the first importance. It has not as yet been determined what form the awards will take, but it is stated that, as the intrinsic value of an award bears little relation to its importance, the award may consist only in a public announcement and a personal notification.

✿ A large number of French etchings and engravings, after the works of Meissonier, part of the S. P. Avery collection, have been placed on view in the print galleries of the Lenox Library. The etchers represented include Jacquemart, Courty, Rajon, Bracquemond, Toussaint, Le Rat, Spinelli, and Charles Blanc. Two or more states of the same plate are shown in a number of instances, and in some cases several etchers have reproduced the same painting.

✿ The exhibition of student work at the Eric Pape School of Arts, Boston, took place recently in the six studios of the school, and lasted five days. It was considered by layman and professional alike as one of the best exhibitions of the kind ever given in New England. Bronze and silver medals, scholarships, prizes and honorable mentions were awarded to a long list of meritorious students. This school has been eminently successful, draw-

ing its pupils practically from all over the world. Last year 202 students were enrolled, and this year it will be necessary to add another large studio to the school, which will open October 1st.

✿ The nineteenth exhibition of student work at the Los Angeles School of Art and Design took place on June 13 last. The studies shown were in charcoal, pencil, pen and ink, pastel, oil, and water-color. Many screens were covered with original drawings and reproductions from books and magazines, in which they had been used. There were, in all, over one hundred studies shown, by perhaps as many students, who gave evidence of sincere work under the guidance of intelligent training. The studies of decorations and portraiture were of special merit.

✿ The Art Building in Forest Park, St. Louis, was opened to the public August 18 for the annual display of water-colors. This collection is representative of the best in contemporary American art in water-colors, and shows the achievement along new lines of expression. The following are

among the artists represented: Flowers and Bright Scenes—"A Spring Rain," by Fidelia Bridges; "Sumac," by James Henry Moser; "From Grandmother's Garden," by Mrs. E. M. Scott of New York, and "Springtime," by Ross Turner of Boston, Massachusetts. Water Scenes—"Where the Little Spotted Fawn Came to Drink," by Charles Livingston Bull of New York; "A Shallow Shore," by J. C. Nicoll of New York; "Sunset, Venice," by Edward Potthast; "A Snug Lee," by Henry B. Snell; "Boats on the Giudecca, Venice," by Alexander Robinson. Woodland Scenes—"Autumn," by Cullen Yates, New York City; "Golden Autumn," by P. M. Shurtleff, New York. Pasture Scene—"June," by John Wesley Little, Picture Rocks, Pa. Portrait—"A Co-



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By G. P. Goodwin
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lonial Girl," by De Luce Percival of New York. The work of the St. Louis Museum is worthy of emulation by other American Art institutions.

✿ A loan exhibition of the work of Irish artists has been arranged in connection with the Exhibition at Limerick by Dermont O'Brien. Mr. O'Brien has gone back to the seventeenth century for examples of the work of Irish portrait painters, and such men as Jervas, Stephen Slaughter, Robert Hunter, Francis Wheatley, Hugh Hamilton, Cumming, and Chinnery are represented, some of the works having never before been shown in a public gallery. A number of portraits and prints of historical interest, some of them very scarce, are also included in the collection, as well as a fine exhibit of old Irish silver and bronze. In the modern section are to be found examples of the work of most contemporary painters and sculptures of note who, by birth or long residence in Ireland, can be included in the "Irish School."

✿ The Rhode Island School of Design at Providence recently opened its most successful exhibition of late years. It is notable both for the high quality of its pictures and the number of people going to see them. Among the artists exhibiting are Cecelia Beaux, Mary Cassatt, John W. Alexander, John Sargent, Edmund Tarbell, Frank Benson, Winslow Homer, Charles Woodbury, W. D. Hamilton and C. W. Stetson. Mr. Benson's painting of "The Black Hat" was purchased by residents of Providence and presented to the museum.

✿ An important event in the annals of the Arts and Crafts movement in this country has been fixed upon for February, 1907. The Society of Arts and Crafts, Boston is to hold a general exhibition, on this date, to mark the tenth anniversary of the first Arts and Crafts exhibition in the United States. This was held in Boston in the spring of 1897, and, as the outgrowth of the exhibition, a society was formed which now has its counterpart in many cities and towns where the industrial arts are developing. The coming exhibition will be made up of the work of members of this and other societies, the exhibits being confined to executed handicraft of individual craftsmen and designers. Early announcement is made of the coming exhibition in order that craftsmen may have the opportunity of making special and important pieces for the exhibition. Early consultation with the Secretary at 9 Park Street, Boston, regarding proposed exhibits is desirable, so that all craftsmen can have as much time as possible for preparing exhibits.

